

Excerpts from what the press has said about Gutbucket:

**SLUDGE TEST**

**2006**

**CANTALOUPE (CA21033) / NRW (NRW 2036)**

“Frenzy and uplift are unifying principles on Sludge Test (Cantaloupe), this downtown group's twitchy new album. Its live shows pursue the same ideal, forcing a conversation between punk, funk and free jazz for saxophone, guitar, bass and drums.”

– Nate Chinen, *The New York Times*, May 19, 2006

“A collection of tunes as attractive, unsettling and dangerous as the cute little girl with the scary knife on the CD’s front cover.”

– *Time Out New York*

“Gutbucket has refined its punk-jazz blend to the point where it hits like a pop in the kisser.” – *Village Voice*

“Ken Thomson’s freewheeling saxophone is the band’s signature sound, but he plays over anything from oddly-timed prog freakouts to punk raveups; the very adept musicians are clearly in control of the chaotic sound they create. A classic case of a band that defies categorization.”

– *Washington Post*

“They’re rock-obsessed guys inspired by the notion of stepping out of the axiomatic box, and their [new] Cantaloupe disc is one of the year’s more adventurous outings.... They’re pretty awesome.”

– *Chapel Hill Independent*

“Gutbucket continues to play with the frantic intensity of a punk band while exhibiting dazzling turn-on-dime chops. The free range collision of ideas isn’t just a breath of fresh air; it’s a visceral sock in the chops.”

– *Jazzweek*

“Devastatingly precise playing... solos feel like a lid exploding... Short tracks land one solid punch, while longer tracks have a cinematic sweep and diversity.” – *Jazz Times*

“For Gutbucket, fusion ends up signaling not a desire to produce music that is sophisticated or mature, but rather music that is open to the layering of selves that makes history personal.”

– Charlie Bertsch, *Tikkun*, May/June 2008

“Good, disgusting jazz metal from New York, Gutbucket’s sound really is unlike any other’s.... Sludge Test makes you want to destroy everything in sight. At the Hideout tonight, it might be wise to stay away from the glass.”

– *Chicago New City*

“You know that term post-punk that has been often misused as of late? Well, it actually does apply to Gutbucket.” – *Razorcake Zine*

“Gutbucket might be the possessed grandchildren of bandleader Spike Jones, except that in the three CDs they have produced, I've yet to hear a gunshot. This modernized version of the blender band has been done before by groups such as Naked City, Blood Duster, and Mr. Bungle, but not nearly as well. ...

Why do you care? Besides the big fun involved, Gutbucket adds musicianship to entertainment, a quality sorely lacking in today's rock shows. These guys speak the language, whether the driving pulse and thrash guitar of "Money Management For A Better Life" or the nod to Return to Forever on "Disciplining The Fugitive," with bits of Slavic music. They also walk the walk. ...”

– Mark Corroto, *All About Jazz*, www.allaboutjazz.com, February 06, 2006

**DRY HUMPING THE AMERICAN DREAM**

**2004**

**CANTALOUPE (CA21021) / ENJA (ENJ-9466)**

“... the high level of innovative musicianship leaves the listener wanting more.” – AM News New York

“A fusion for the 21st Century” – *East Bay Express*

“... Gutbucket is nothing if not counter-culture, but for all their anarchist leanings they are actually a group of talented players who have chosen to combine rapidly-changing movement form reminiscent of early Zorn with a punk attitude. But don't let their chaotic, occasionally head-banging style fool you—these players are influenced as much by the harmolodics of Ornette Coleman as they are by the thrashing of garage bands.

Equally capable of incorporating a diverse blend of styles within the confines of a single six-minute piece...as they are creating an almost hypnotic and, yes, perhaps even lyrical ambience on "Another World is Possible," the four members of Gutbucket seem comfortable in a variety of spaces. ...

There are a number of precedents for Gutbucket, including some of the staggering unison lines of Lost Tribe, although they were never this overtly aggressive; the extended forms of Rock In Opposition bands like Henry Cow, but they were never this thrashing; and even the sheer power of Sonic Youth, but they could never play this well. If Gutbucket seems to be a bundle of paradoxes, a collection of divergent sources, they are. ...

...Gutbucket...are an intriguing collection of players who seem intent on addressing their talents to a series of pastiche pieces that range from the amusing to the frightening. *Dry Humping the American Dream* is a raw...energy-filled record... a real kick in the pants...”

– John Kelman, *All About Jazz*, www.allaboutjazz.com, June 24, 2004

“... A mastery of both bombast and subtlety, much of the charm of *Dry Humping* lies in the underlying sense of purpose the tunes possess. Mixing and matching bold changes in mood and texture, Gutbucket...navigates long sinewy lines and hairpin turns with aplomb, seamlessly bringing together a concoction of seemingly disparate elements not for show but for the purpose of telling their

tale. ...they are able to differentiate themselves from the horde of chops-oriented bands who...ultimately say very little to our heads or hearts as they succumb to a "look at what we can do, Ma!" approach.

...they quickly hit their stride, rolling through the title track before artfully traversing ground that ranges from the "The Polka of Doom," with its skewed melody and air of drama, to the lilting beauty of "Another World is Possible."

As each tune yields to the next, the band's blend of wit and whimsy couples with finely crafted tunes to create the impression of a larger tale unfolding. One of those special listening experiences that is as evocative as it is provocative, Gutbucket provides the open-minded, attentive listener with a treasure trove to process, ponder, and ultimately enjoy.

As the debate rages on about jazz being stagnant because of a stifling reverence for past glories, Gutbucket represents an important component in the genre's future. This may not be your father's jazz, but it is jazz nonetheless with more than enough for purists to sink their teeth into while also being imbued with the sort of modern edge that will draw in listeners from the periphery."

– James Lamperetta, *All About Jazz*, [www.allaboutjazz.com](http://www.allaboutjazz.com), June 19, 2004

## **INSOMNIACS DREAM**

**2001**

## **KNITTING FACTORY (KF299)**

"The in-your-face production is aggressively projected close to, or beyond distortion levels... highly recommended." – *The Wire*

"Gutbucket's postmodern juxtaposition of styles means a tune might ease into nightclub jazz cool, then gradually disintegrate into flying shards of sound, then leap directly into dirty funk. No holds barred. Their live shows are legendary. ... I must admit that I have a special fondness for brazen, unabashed trampling of barriers between genres - but Gutbucket does something truly special here. It's some of the most exciting and creative improvised music that's passed through my stereo in a long time."

– Nils Jacobson, *All About Jazz*, [www.allaboutjazz.com](http://www.allaboutjazz.com), March 01, 2001

"Gutbucket's music is difficult to categorize. The opening track, "Insects," is angular and shifting. Over a rockish rhythm, the band dips into a fractured Ornette type sound, lead by saxophonist Ken Thomson. "Don't fall on dirty mary" starts out as a flowing Latin tune and disintegrates into distortion and jagged rhythms. "Ornette's computer people" opens with guitar and sax, then progresses to hard-edged noise, before taking up a groove.

The rest of the tracks here follow suit, as the band mixes up styles and rhythms, keeping the listener on their toes. The music is often dark and unsettling, yet has moments of simple beauty. ... Recommended for those wanting something adventurous with a contemporary New York groove."

– Michael Bettine, *Jazz Review*, [www.jazzreview.com](http://www.jazzreview.com)

"Noted for their vivacious stage shenanigans, this New York City-based jazz/rock/punk quartet also packs a lot of muscle into its repertoire. ... With its freshman release, the instrumentalists' uncompromising approach to music in general comes to fruition here via a smattering of nicely arranged yet gleefully - in your face -works. ... the musicians meld pulsating, King Crimson-like ostinatos with elements of grunge rock, modern jazz and heavy metal. Hence, the ensemble's chemistry might be akin to a heavyweight boxer sneering at his opponent during the referee's opening instructions.

... The artists' soften up the proceedings thanks to saxophonist, Ken Thomson's breezy lines atop an off-kilter rock beat on, "Sweet Tooth, Bleeding Gums." Moreover, electric guitarist, Ty Citerman beckons the listener to wake up and smell the metal, thanks to his blitzing crunch chords and scathing lead lines. However, each member of the band performs a vital role throughout this action packed affair. Recommended."

– Glenn Astarita, *All About Jazz*, [www.allaboutjazz.com](http://www.allaboutjazz.com), January 01, 2002

## **EXCERPTS FROM FEATURES AND MISCELLANEOUS PRESS ON GUTBUCKET:**

"Like any self-respecting jazz-thrash-rock-latin-noise band from the dark underbelly of New York, Gutbucket have a peerless way... Fortunately, Gutbucket's gleeful subversion goes well beyond song titles. Their influences extend far and wide, allowing them to set Ornette Coleman-esque saxophone hollers against live drum'n'bass rhythms, and squalling Pixies guitars behind ponderous electric double-bass bowing. ... There is something smart, sleek and assured about Gutbucket, and when they begin firing on all cylinders it makes for an exhilarating, intelligently performed racket."

– James Griffiths, *The Guardian UK*, January 29, 2005

"Nothing makes you feel as sane as listening to musicians who are clearly out of their minds.... Like the circus clown who continually pretends he's falling off his unicycle yet never actually does, Gutbucket has a wonderful knack for melting time without ever losing the groove. Would have hurt my ears if I wasn't laughing so hard."

– *Guitar Player*

"Blends free jazz, hardcore rock, oddball time signatures, and other elements into a cacophonous, humor-laden sound all its own."

– *Boston Globe*

"Extreme sonic turns, blasting from riff-based heavy rock to jazz and klezmer, often in one song." – *The Onion*

"Sounds like Raymond Scott's soundtrack for a movie about Frank Zappa, performed by Slayer and Ornette Coleman, only the reels aren't in order."

– *Nashville Scene*